

Latest News of the Life and Spirit Within Academic Walls

By W. J. HENDERSON.

UCH lamentation proceeds from the secret recesses of the Metropolitan Opera House offices because the radiographic conductor, Arturo Toscanini, still hesitates to abandon his country in the hour of her need. Mr. Toscanini's patriotism commands solemn respect, but it brings tears to the eyes of several of the opera company directors, particularly those who believe that the art of the world is made in Italy and that Toscanini is its chief expounder.

Doubtless some music lovers will regret the absence of this eminent conductor, but there can be no question that to the great majority of opera-goers the effect of his absence is one created wholly by their own imaginations. For there is nothing in music of which less is known than the real meaning of conducting.

Put a screen around the conductor's chair and then let Toscanini conduct the first act. Polacca, the second and Bavaquell the third, and give no information of the changes to the audience. You will probably hear from not a few that Toscanini was at his best in the third act.

Hundreds of good people cannot be persuaded to believe that Bodanzky is as competent a conductor as Hertz because he makes so little fuss about what he is doing. When Col. Roosevelt shakes his fist toward heaven, half closes his eyes, grits his teeth and shouts: "I hate a crook, no matter whether he is a Republican, a Democrat or a mollycoddle," most people are convinced that they have just heard a great conductor uttering a dictum which is construed by most people in a similar manner.

In opera it is always a mystery to the uninitiated. Therefore it has not been so very difficult to persuade some people that the scores of Puccini and Verdi actually were composed by the seriously agitated and of Toscanini's baton. Yet the opera season of 1915-1916 pursued its course to the end without the assistance of this potent stick of wood and the public seemed to be fairly well pleased.

It is indeed unfortunate that Mr. Toscanini cannot return to us, but it is by no means as unfortunate as some of the directors would have us believe. The fate of an opera season does not depend on a single conductor. Some observers are inclined to feel that the season might be distracted from this by the loss of the director, but the want of new singers of good quality.

We are usually told that there are none. Just now we are also informed that it is impossible to get them. The directors are therefore, in a sense, in a very awkward position. In the other departments of music the war conditions make it altogether too easy to get stars. We are overloaded with them. Their numbers have increased the rise of the tide on the part of the public.

The policy of the present directors of the Metropolitan Opera House in respect of singers is one which has mystified more than one habitual observer of musical doings. But there is no mist surrounding the bold fact that the vocalists are better now than they formerly were. Certain singers who seemed to promise well disappeared with astonishing swiftness from the public gaze and subsequently were found among the stars of the concert platform and the photographic record.

of others who were never suspected of ability to climb to the first rank the press agent's typewriter never ceases to sing the triumphs. While such things have been going on we have been urged to give our consideration exclusively to the greatness of Mr. Toscanini's art. He has been our unavailing tears over his absence. Nothing could be effected by a closer examination of the processes by which the character of the performances at the Metropolitan has reached its present state. Pointed comment is attended by harsher comment, as well as by futility in result.

The general public and the press are graciously permitted to observe the doings of the Metropolitan, but they should be careful not to overestimate the power of the director. The institution is Society. If Society likes a singer, the matter is settled. For newspaper scribbles to suggest that this or that singer is not equal to Metropolitan standards is to settle the matter even more conclusively. This was some time a paradox. Now it is a truism. It is also true that certain subscribers do much complaining to newspaper writers and to each other; but they never complain to the impresario, and they always renew their subscriptions.

Henry Holt & Co. have again placed music lovers under a burden of obligation. This time it is by publishing an English translation of Roman Roland's admirable little biography of Handel. The work was put forth originally as one of the series entitled "The Masters of Music," and was edited by the late Jean Chantavoine. It is well that it should be introduced to those who would not have met it in its French form. It is replete with the merits of M. Roland's critical and historical work.

Handel is a familiar subject, to be sure, and one may wander through extensive volumes in search of knowledge of the man and his art; but it would be difficult to conceive of anything more happy than this little compendium of 192 pages. The biographical portion of the work shows that brilliant descriptive skill which vitalized the pages of M. Roland's great romance "Jean Christophe."

Handel has so swept the field of his activities, and since M. Roland has done it in a few rapid pages he has produced the flaming effect of a single impression.

To survey the labors of such a master as Handel gives the reader of today not only a flash of dazzling enlightenment but also a pang of poignant regret. For what a pity it is for us that we know so little of the art of this prodigious genius.

We are accustomed to think of him as the composer of "The Messiah," and to hear him performed of all oratorios. We frequently hear "Judas Macabbeus," "Acis and Galatea," and some few instrumental numbers, some of the concerti grossi, and thanks to Mr. Kreisel, some of the violin sonatas. The operas are represented by a single recording of "Acis and Galatea" with little respect for the dignity of their phrasing and less understanding of their musical sentiment.

And nevertheless the fact remains that Handel was the supreme master of the golden age of song. He composed the most admirable operas, and his most remarkable compositions of singers, showed the most determined front against the whimsical rules of operatic construction laid down by these darlings of the theatre and triumphed over Europe by sheer power of fecund genius backed by indomitable will.

The temptation toward futile speculation. How much will remain of Puccini a century and a half after his death? Will "La Boheme" yet thrill the eager souls behind the rail or will it have followed "The Girl of the Golden West" in her haggard pursuit of the modern stage?

Will men and women shudder under the spell of "Salome" or smile under that of "Rosenkavalier"? Or will they perhaps be driven to the musical encyclopedia when the name of Richard Strauss is heard in the drawing room? What will remain of Wagner after the Brahms Rhapsody in E flat and the Liszt piano Etude "Carillon," in addition to the works of Chopin, Liszt, Strauss and Godowsky.

Harold Bauer will give the first of two interesting piano programmes he has arranged in Aeolian Hall on Thursday afternoon, October 26. He has called it "Composers of the Past," and it will include a series of composers who were famous in their day but who at the present time have passed largely out of memory. The second programme, to be given in January, will be devoted to works by present-day composers.

At the Aeolian Hall recital Tuesday afternoon, October 10, Frances Nash's programme will include, in addition to the "Chromatic Fantasy" by Bach, numbers by Chopin, Liszt, Rachmaninoff, Dvorak, Saint-Saens, Cyril Scott and Scriabin.

Merlin Davies, a young Welsh pianist, makes his first New York appearance at Aeolian Hall Monday evening, October 16.

The first concert of Charles Wakefield Cadman, composer, pianist, and soprano, will be given at Aeolian Hall Tuesday evening, October 17. Mr. Cadman's first New York appearance will be played by Akaky Bourdine, violinist; Paulo Gruppe, cellist, and the composer.

On Thursday evening, October 19, Florence Mulford, contralto, will give a recital at Aeolian Hall.

Louis Shenk, baritone, will give a recital at Aeolian Hall on Monday evening, October 23. His programme will include songs by Macdowell, Cadman and Chadwick.

The Philharmonic Society of New York's plans of subscription concerts in Manhattan include twelve Thursday evening, sixteen Friday afternoon, four Saturday afternoon, and twelve Sunday afternoon concerts, for all of which subscription books will be open to the general public on Monday, October 2, at Carnegie Hall, for the "Alpine" symphony by Strauss, and there is a promising list of soloists.

The Knickerbocker Quartet announces that the concert of its tenor and contralto in New York will take place at Aeolian Hall on the following Tuesday evenings, November 14, December 5, January 9, February 6, March 6, and April 3. Among the compositions that will be played on these programmes for the first time is Beethoven's arrangement for string quartet of his piano concerto in E major, op. 59, No. 3, and the violin quartet in E major by Brahms. The sextet "Verklarte Nacht" of Schubert, which made so deep an impression at its first performance in this organization several seasons ago, also to be revived. Quartets by Cesar Franck, Tchaikovsky, Reger, and Strauss will be heard, as well as the sextet in D major for violin, viola, cello and double bass by Brahms. Annapolis will be made later regarding the assisting artists, but the list will include Miss Olga Samardoff and Mr. Gabriellwitz.

The Frimley Quartet begins the Saturday evening chamber music series of the People's Symphony on Monday night, October 14, and two weeks later the Knickerbocker Quartet will play at the first of its tenor and contralto series. Owing to the demand for tickets last year the club is this year giving two series of six chamber concerts, each at intervals of a month, in both of which the Knickerbocker and Frimley quartets, David and Clara Marnes, the Tollenes Trio, the Philharmonic and the Nicolson Trio will appear. Students and amateur musicians, professional and non-professional people are eligible to membership and may obtain admission to all the club's concerts upon payment of \$1 for each series. The secretary, Mrs. M. E. M. Frimley, 125 Union Square.

People's Symphony begins its seventeenth season with a still greater reduction in the prices for the first series. There will be more 10-cent seats than ever before. The entire upper balcony, the lower balcony, the last three rows in the dress circle and some of the side boxes will be sold at this price. At these rates of admission Carnegie Hall sold out scarcely more than a year ago. The first series of three Carnegie Hall concerts are Sunday afternoon, October 22, December 24 and April 1. Christine Miller, contralto, is soloist at the first concert. The programme will include Schubert's "Piano Sonata," Massenet's "Phaedra" overture and meditation for "Phaedra" and Liszt's symphonic poem "Les Preludes" and the third Hungarian rhapsody with symphonic accompaniment.

The Boston Symphony Orchestra begins its season's work with the first rehearsal called for Monday, October 9, and on the following Friday afternoon and Saturday evening, giving the first half of concerts in Boston. The changes in the orchestra are very few. Mr.

coming to New York for his recital on Saturday afternoon, October 21, he will play in a number of places including Boston, Reading, Pa., Lynchburg, Va., and New York.

Anna Case, soprano, will be heard in song recital at Carnegie Hall on Monday, October 11, at 8:30 P. M. The programme contains several unfamiliar numbers and promises to have a special interest of its own. Soderman, Kjerfald, Blom, Alexander, Russell, Ray, Porter, Macdowell and Spross are among the composers represented.

Fritz Kreisler's first recital of the season is scheduled for Saturday afternoon, October 14, at 2:30 in Carnegie Hall. Mr. Kreisler, who has been spending the entire summer at Seal Harbor, began his season's work in Harrisburg, Pa., October 11. In the course of his season it is planned that he should play 125 times.

Samuel Gardner, violinist, who was with the Chicago Orchestra last year, playing with them several times as soloist, is to give recital at Aeolian Hall on Wednesday afternoon, October 11, at 8 o'clock. His programme will consist of works by Vivaldi-Nachos, Mozart, Tchaikovsky, Grieg, Dvorak-Kreisler, Gardner and Cyril Scott.

Rudolph Ganz, the Swiss pianist, who has just in a four months' season of preparation in Naples, will give his fourth American tour with a recital at Aeolian Hall Sunday afternoon, October 15.

Berlyle Rubinstein, who gives his first New York recital in Aeolian Hall Friday afternoon, October 13, has prepared an unconventional programme that includes, among other numbers, the "Rachmaninoff Grand Fantasia" and "Fugue," the Brahms Rhapsody in E flat and the Liszt piano Etude "Carillon," in addition to the works of Chopin, Liszt, Strauss and Godowsky.

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Kessler, who sat at the second desk of the first violin, left the orchestra last spring to become a member of the musical faculty of Oberlin College. Ten days ago the orchestra had the great misfortune to lose its first bassoonist, Peter Salovey, who died after a surgical operation. His place will be filled at once. These are the only changes in the personnel. Dr. Muck returned to Boston last week after his vacation, and will be the first of the New York orchestra to give its first concert of the season in Aeolian Hall on November 7.

The Adele Margules Trio, consisting of Adele Margules, pianist; Leopold Lichtenstein, violinist; and Alexander Krell, cellist, will give its first concert of the season in Aeolian Hall on November 7.

Walter Damrosch has returned from his summer home at Bar Harbor, Me., and the orchestra rehearsals for the coming season of the Symphony Society will be given in Aeolian Hall. Mr. Damrosch has already announced the season's programme, a series of sixteen Sunday afternoon and eight Friday afternoon concerts at Aeolian Hall, the first of which on Sunday afternoon, October 22, will open the orchestral season in New York. An exceptional list of eminent soloists will be included in the programme, and the orchestra includes such names as Alma (Black) Josef Hofmann, Mischa Elman, Efraim Zimbalist, Elena Gerhardt, Sophie Braslow, Carl Schalk, Clara Schumann, Oskar Gabriellwitz, Harold Bauer, Frieda Hempel, Albert Spalding, Julia Clouston, George Barrere, Percy Grainger, Alexander Saksyavsky and Robert Rothenberg.

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In Aeolian Hall, Emma Roberts, contralto; Frances Ingram, contralto of the Chicago Opera Company; Edgar Schuch, the baritone soloist at St. Bartholomew's Church; Gertrude Ador, soprano, and Gaston and Edmund Dethier, who will give a programme of sonatas for piano and violin.

The first recital of the season under this management will be given by John Powell at Aeolian Hall on October 30, when a programme devoted exclusively to Bach, Brahms and Beethoven will be offered.

Under its present managers, John W. Frothingham, Inc., the Russian Symphony Orchestra promises to have the most attractive season that it has ever given in the fourteen years that it has been in existence. On October 9, under the direction of Modest Altschuler, as in the past, the orchestra will open a full tour by giving a series of concerts at the Pittsburg Exposition, this being the tenth annual engagement there. Immediately afterward the Middle West tour will be given, and the orchestra will be visited by the Worcester, Ohio; Greenview, Ohio; Newark, Ohio; Indianapolis, Indiana; Chicago, Illinois; Dayton, Ohio; Cincinnati, Ohio; Detroit, Michigan; Toledo, Ohio; Cleveland, Ohio; Buffalo, New York; Albany, New York; Syracuse, New York; Binghamton, New York; Elmira, New York; and Ithaca, New York. The week of November 10 will be spent in the Middle West, giving in Hamilton, Toronto, Ottawa, Kingston, Montreal and Quebec, after which a tour of the South will be undertaken. The tour will be under the management of John W. Frothingham, Inc., and its organization away from New York until the middle of December.

The People's Chorus Singing Classes, Wilbur A. Layton, director, will open its season at the Academy of Music, Brooklyn, on Wednesday evening, September 27, at 8:15 o'clock with a free lecture and lesson to which the public is invited. The lecture will be on "The Chorus," and the lesson will be on "The Chorus." This is done in the classes and then of having all present take part in a free lesson, young and old, whether they have sung before or not. No voice will be tested, and the first one part, then the other, at sight.

The New York classes will open about October 10, at the Gail-Parrish-Chevy School, 226 Madison Avenue. Individual work may be begun at any time.

Miss Alma C. Bennett, pianist, announces the opening of her studio for the new season at 424 Central Park West, between 102d and 103d streets. Her instruction in pianoforte playing, harmony and musical appreciation. Miss Bennett is a pupil of Safford Siskowski and Conzoli and is a graduate of the Institute of Musical Art of New York.

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UNIVERSITY OF NOTRE DAME.

Notre Dame, Ind., Sept. 30.—A large number of changes in the administration of the university is noted by its returning upper classmen this fall. Brother Leopold is not in his old position as chief of the scholastic staff. He is now in charge of the scholastic staff. Brother Marcelus is now in charge of the scholastic staff. Brother Joseph Burke has been appointed assistant director of studies, and has charge of the preparatory studies in his new work. Brother Thomas Burke is now registrar in the students office. His brother, Brother Eugene Burke, will succeed him as chief of the scholastic staff. He is now in charge of the scholastic staff. The registration of new boys is larger than usual, and this fact to-

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